



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

POEMS. By FLORENCE EARLE COATES. In two volumes. Boston and New York: Houghton Mifflin Company, 1916.

The effect produced upon the mind of a faithful reader by two volumes of miscellaneous verse all from the same hand constitutes a rather severe test of poetical merit. Not every poet whose stanzas, appearing from time to time in the magazines, give pleasure, could well sustain this ordeal, even if his verses were all of equal merit.

That the poems of Florence Earle Coates, instead of losing in effect when read in sequence gain much in enjoyability and compel a higher critical estimate than one might accord to any single piece if read separately, is a proof of their essential worth. The further one penetrates into the world of faith and beauty which the poet reveals—a world that is deficient in none of its aspects of feeling or visualization—the further one wants to go.

In execution the poems keep to a uniformly high level of excellence. There is perhaps a noticeable lack of surprising beauty in individual phrases. In general, one does not especially remember or care to quote single lines—though many lines have no small measure of verbal inspiration—but one does remember the impression produced by whole poems. Occasionally in the verse-making there is an approach to the conventional; there are inversions that are none too graceful and there are rhymes that seem a little too obtrusively commonplace. But these faults are so closely connected with the virtues of sincerity and simplicity that they hardly seem faults at all: they do not interfere with one's enjoyment of a perfectly natural and genuine poetic style.

The poet is, perhaps, at her best when she writes most simply of the purest and deepest passions, as in the verse entitled *Madonna*:

“ He gazed, the little vagrant lad,  
On the Madonna's gentle face;  
And all his wistful visage sad  
Renewed its infant grace:  
He gazed, reluctant to depart,  
Then kissed her, shyly, as he stood—  
Ah, wondrous Art! His lonely heart  
But yearned to motherhood.”

Unfailingly musical and full of pleasurable imagery, the poems have, nearly all, an unerring emotional appeal—an appeal that cannot be wholly denied by any one and that in some one poem, if not in many, may touch an individual reader with a peculiar sense of intimacy.

---

THE ROAD TO CASTALY. By ALICE BROWN. New York: The Macmillan Company, 1917.